

A SELECTION
FROM THE
ENGRAVINGS
OF
FRANCESCO FRANCIA;
AND OF
MARC ANTONIO RAIMONDI,
His Scholars and Followers.

MADE UNDER THE SUPERINTENDENCE OF
G. W. REID, ESQ.

KEEPER OF THE PRINTS AND DRAWINGS IN THE BRITISH MUSEUM.

AND REPRODUCED IN PERMANENT PIGMENTS.

HOWEVER extensive may be the appreciation of the engravings of Marc Antonio Raimondi, a few words on their origin and character may be acceptable here, not only to those who fully recognise their beauty and worth—but to others who may desire to learn the principal circumstances to which their rare excellence is due.

But little of the personal history of Marc Antonio is known; the numerous engravings, however, which he executed afford, it may be presumed, the principal details of his art-history. The skill he acquired in the studio of Francia, his master, fully prepared him to profit by the opportunities of improvement he enjoyed in his association with Raphael. It is to his close relations with the latter, and to an almost exclusive occupation for many years under his immediate direction, that we are indebted for records not only of first ideas, fragments, and perfect compositions of known works of the great master, but also for the preservation of his sketches for projected works which either may not have been executed, or, having been perfected, have been lost. Such circumstances impart great value to these engravings, independently of their infinite beauty.

In comparing with Marc Antonio, his great contemporary, Albert Dürer, it was esteemed one of the highest merits of the German master that he worked only from his own designs. It is a matter of congratulation that Marc Antonio was not like Dürer, a prolific idealist. What he has left us is the result of his associations with Raphael and belongs to the history of art. Whatever he might have left us of his own could not have risen above the dignity of personal narrative.

It is not known when Marc Antonio settled in Rome, but it is supposed that, perhaps invited by Raphael, he went thither about the year 1510, and the fruit of his prolonged residence there was the foundation of the Italian school of engraving, the fame of which while he was yet living, is said to have attracted even some of the pupils of Albert Dürer.

It is satisfactorily ascertained that on his arrival at Rome he proceeded forthwith to work under the direction of Raphael, and the influence of the great master is at once apparent not only in the marked improvement in his drawing and expression, but in the finished elaboration of the plates.

There is in a majority of these engravings a peculiar mastery which is generally attributed to Marc Antonio himself. Had he worked from finished paintings, the feeling of the engravings would have undoubtedly been very different; but the plates are transcripts from the working drawings of the master under whose eye the engravings were made, and they were pronounced perfect only when the latter was satisfied. Yet there was much left to the experience and discretion of the engraver, in backgrounds and the shading of objects.

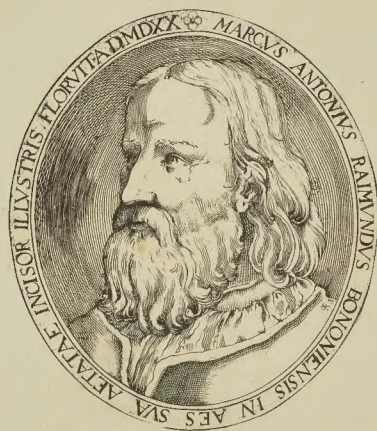
Raphael died in 1520, after which the distinctive character and excellence of Marc Antonio's works began to decline. On the occasion of the sack of Rome by the Spaniards in 1527, Marc Antonio lost all his property. He retired to Bologna and is supposed to have died in, or before, the year 1534. Thus in the studio of Raphael, through the labours of Marc Antonio and his pupils did engraving attain a very high degree of excellence within but a few years of the time of its invention. In certain points of nicety, the art received improvement from the family of the Ghisi, and afterwards from members of other schools. Still in the early history of engraving the name of Raimondi stands alone. The circumstances which attended his study and labours, and the eminence of his position during at least ten years of his career, have given to his works a quality in subject and execution which distinguishes those of no other professor of the art.

Hence the value of a series of works, which a combination of events has rendered inestimable. As the reproduction of such engravings by the ordinary appliances of fine art were impossible, recourse has been had to the AUTOTYPE PROCESS which renders them in *fac-simile* with unimpeachable truth.

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BAPTISTO FRANCO.



Portrait of Marc Antoine Raymond.

FROM A FINE IMPRESSION THE PROPERTY OF

M. Edward Cheney

1891

FRANCESCO FRANCA.



Lucretia?

FRANCESCO FRANCA.

FROM A FINE IMPRESSION THE PROPERTY OF

Mr. Richard Fisher.

FRANCESCO FRANCIA.



The Baptism of Christ

FRANCESCO FRANCIA.

FROM A FINE IMPRESSION THE PROPERTY OF

Mr. Richard Fisher

MARC ANTONIO RAIMONDI.



The Nativity

FRANCESCO FRANCA.

FROM A FINE IMPRESSION THE PROPERTY OF

M^r. Richard Fisher.



A female standing

with a vessel



Adam and Eve

Eden



Venus anadyomene.

Verelstede sculp.



Les Forçats

W. Richardson del.



Adam & Eve

in the Garden of Eden



Idi

He 9 H 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



Liberty

W. B. ALLEN, NEW YORK.

W. B. Allen



Lionel

St. Thomas



The Madonna seated on the clouds

W. Henry Vaughan



Engraving

W. B. R. R. R. R. R.



The Madonna and dead Christ

By Richard Pether



The Nativity



The unadorned beauty has just been admired

by the same hand

PL. 178



Tiphoeus & Eurypia

Mr. R. T. Holford



The Madonna and Child

by the artist



Venus and Cupid in the Landscape



The Madonna & Child

M. R. T. Kelford



The Holy Family by Raphael

Engraved by W. B. Wood



The Mother's Milk

1814

2. E. 2.

M. Richardson Esq.



Sufferings of the People during the Siege

1811-12



J. G. S. del.

1811



Fig. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1.

Fig. 2. 1. 1. 1. 1. 1. 1. 1. 1. 1.



I grandi spettacoli uindici in meditazione

W. L. S. Bal.



Engraving of the Circumcision of Christ



Conte

Il nome di



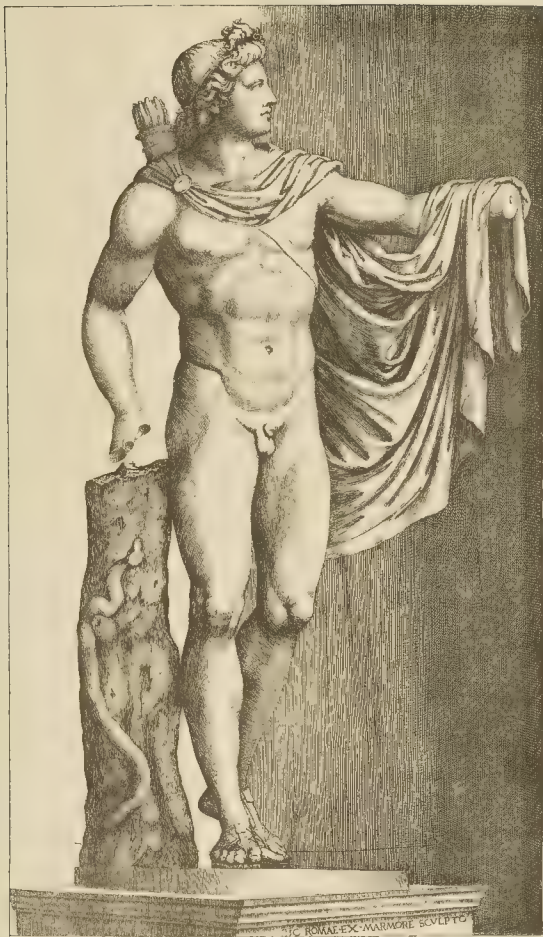
Engraving of the figures

W. H. W. W. W.



Himself

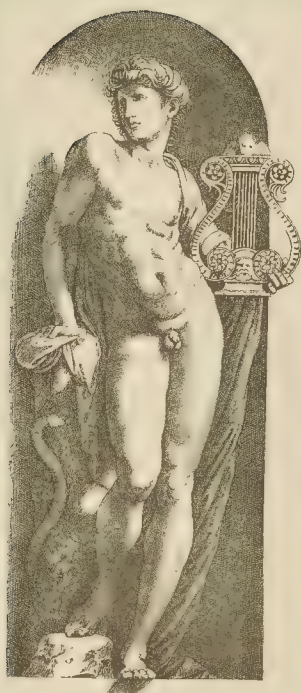
11' 12' 13' 14' 15'



Apollo Belvedere

Mr. George Vaughan





11

11



Pl. 1. 1. 1.



Liberty and Justice

Liberty and Justice



Two Men and a Child



SIC ROM CARITES NIVEO EX
MARMORE SCVLP

The three Graces

W. Richard Fisher



Van der Linde's View

Van der Linde's View



W. George Vaughan



11. 1. 1. 1. 1.



or carressing which



The Saviour

by Wm. Lawrence



La Vergine e l'Infante

La Vergine e l'Infante



Fig. 1.

Pl. 1. 1. 1.



Earth

See p.

W. John Latta



Justice

T. 25

Wm. John Wilson



Fig. 1.

M. John Dillon



Complément

à la suite



Fig. 1.

Fig. 2.



Liberty

W. H. W. W.



Fig. 1. 1. 1.

Fig. 2. 2. 2.



St. Mary and Child



MARC ANTONIO RAIMONDI.



Galathias

RAPHAEL

FROM A FINE IMPRESSION THE PROPERTY OF

Lord Foley

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PRICE ONE SHILLING.

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| <p>✓ 1. Portrait of Marc Antonio Raimondi; by Baptista Fresco. "MARCUS ANTONIVS RAIMONDIUS BONONIENSIS IN AER, SVVA ARVATVS INCISSOR FLORVIT A.D. MDXX."</p> <p>✓ 2. Lucretia; by Francesco Francia, from his own design.</p> <p>✓ 5. A female standing, with a vase in her right hand, holding in her left a small ewer, out of which she is pouring water on a plant.</p> <p>✓ 7. Venus in a crouching attitude, Cupid standing on a pedestal behind her; called "Venus Accorcupis."</p> <p>✓ 9. Adam and Eve eating the forbidden Fruit, from a design of Raphael, now deposited in the Collection at Oxford.</p> <p style="text-align: center;">First state before the plate was retouched.</p> <p>✓ 10. Dido, standing with a poniard in her right hand, about to kill herself; from a design of Raphael. The landscape background copied from Lucas van Leyden's Print of the Holy Family.</p> <p style="text-align: center;">Proof before the Greek inscription on the tablet.</p> <p>✓ 11. Poetry represented by a winged female, seated on the clouds; from a design of Raphael for the painting of the same subject on the ceiling of the Segnatura Chamber in the Vatican.</p> <p style="text-align: center;">First state before the Plate was reworked, and the expression of the face altered.</p> <p>✓ 12. Lucretia, standing with a poniard in her right hand, with which she is about to stab herself; from a design of Raphael.</p> <p>✓ 13. The Madonna seated on the clouds, with the Infant Saviour standing by her, and at her feet three Angels; from a design of Raphael.</p> <p>✓ 14. Philosophy, represented by a majestic female figure, seated on the clouds; from a design by Raphael for the painting on the ceiling of the Segnatura Chamber in the Vatican.</p> <p>✓ 17. Venus seated, drying her feet after bathing, Cupid standing in front of her, with his bow in his hand; from a design of Raphael.</p> <p>✓ 18. Orpheus, crowned with laurel, playing upon the viola, Eurydice with a sceptre or baton in her right hand, walking by his side.</p> | <p>✓ 19. The Madonna seated on clouds, with the Infant Saviour in her arms, who raises his mother's veil; from a study by Raphael.</p> <p>✓ 20. Venus, and Cupid with a lighted torch.</p> <p>✓ 22. The Madonna and Child, with Elizabeth and the Infant St. John; from a design of Raphael for the Neapolitan Holy Family, called "La Vierge au Palmier."</p> <p>✓ 23. The Madonna and Child; from a study of Raphael.</p> <p>✓ 25. S. Cecilia, accompanied by S. Paul, S. John, S. Mary Magdalen and S. Augustine; from a design of Raphael.</p> <p>✓ 26. A dance of seven naked children and two Cupids; from a design of Raphael.</p> <p>✓ 27. A female seated at a window, in an attitude expressive of meditation, with a little dog lying at her feet; probably from a design by Parmigiano, called "La femme pensive."</p> <p>✓ 28. The Madonna and Child with S. Anne, and an attendant female, from a design of Raphael, called "La Vierge au berceau."</p> <p>✓ 29. Veronica standing with the Sudarium.</p> <p>✓ 31. Minerva standing on a globe with a spear in her right hand.</p> <p>✓ 32. The statue of the Apollo Belvidere.</p> <p>✓ 33. Two Female figures, supporting a richly chased casket, called "La Cassolette."</p> <p>✓ 34. Apollo standing in a niche, with the lyre in his left hand, from a design of Raphael.</p> <p>✓ 35. Venus and Cupid standing in a niche.</p> <p>✓ 36. David standing with the head of Goliath at his feet; after Francesco Francia.</p> <p>✓ 37. Two Fauns carrying an infant in a basket; from an ancient bas-relief.</p> <p>✓ 39. Venus extracting a thorn from her foot; after a design of Raphael. By the Master of the Dis.</p> <p>✓ 43. Christ. Designed by Raphael, for the Sala dei Palafrenieri in the Vatican.</p> <p>✓ 44. The Virgin and Child enthroned; from a design by Raphael.</p> <p>✓ 45. Charity.—46. Faith.—47. Justice.—48. Fortitude.—49. Temperance.—50. Hope.—51. Prudence.</p> <p>✓ 52. An Artist, wrapped in his mantle, seated on the ground at the foot of two steps, in a meditative posture; said to be a portrait of Raphael.</p> <p>✓ 53. The Madonna and Child, with S. Joseph asleep. Copied from the engraving known as the Holy Family with the butterfly, by Albert Dürer.</p> <p>✓ 54. Venus and Cupid supported on Dolphins, by Marco da Ravenna; from a design of Raphael.</p> |
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PRICE TWO SHILLINGS.

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| <p>✓ 3. The Baptism of Christ, by Francesco Francia. From his picture now at Hampton Court Palace.</p> <p style="text-align: center;">First state before the auricle.</p> <p>✓ 4. The Nativity, the Madonna on her knees adoring the newly born Saviour; after Francesco Francia.</p> <p style="text-align: center;">First state before the auricles over the head.</p> <p>✓ 6. Mars, Venus and Cupid. Unfinished first state, before the work in stipple upon the figures.</p> <p>✓ 8. A group of three figures, called "Les Grimpeurs;" from Michael Angelo's Cartoon of Pisa. The landscape in the background copied, with little variation, from part of the print of Sergius and Mahomet, by Lucas van Leyden.</p> <p>✓ 15. The Madonna lamenting over the dead body of Christ; called "La Vierge au bras nu;" from a design of Raphael.</p> <p>✓ 16. The Almighty appearing to Noah and directing him to build the Ark; from a design of Raphael.</p> <p style="text-align: center;">First state undecoloured.</p> | <p>✓ 21. The Madonna and Child, with Tobit and St. Jerome; from a design by Raphael; called, "La Madonna del Fiesco."</p> <p>✓ 24. A representation of the sufferings of a Town during the Plague; from a design of Raphael.</p> <p style="text-align: center;">Proof before the inscription.</p> <p>✓ 30. Two Female figures, intended probably to represent Sybils, with two of the signs of the zodiac in the sky. From a design of Raphael.</p> <p>✓ 38. The Three Graces; from an antique group.</p> <p>✓ 40. Cupid and the three Graces. One of the triangular compartments of the History of Cupid and Psyche, by Raphael, in the Farnese Palace at Rome.</p> <p>✓ 41. Mercury flying forward in search of Psyche. From the same.</p> <p>✓ 42. Jupiter caressing Cupid. From the same.</p> <p>✓ 55. Galatea standing on a Car drawn by Dolphins, and attended by Sea Nymphs, Cupids and Tritons; from the celebrated Fresco by Raphael in the Farnese Palace.</p> |
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NOTE.—In the above List the Engravings are by M. ANTONIO RAIMONDI, unless otherwise specified.

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